



incubus Morning View



Nice to Know You

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro

Moderately slow Rock ♩ = 78

* D6

Gtr. 1 (clean)

Gtr. I (clean)

** *mp* < *mf*

*** w/ delay & flanger

TAB

14	12	12	12	12
16	14	14	14	14
16	16	16	16	16

** Vol. swells

*** Delay set for eighth-note regeneration w/ multiple repeats.

Riff A End Riff A

† Gtr. 2

mf

TAB

2 4 4 5 5 5 5 2 4 4 2 4 4 5 5 5 (5)

* Chord symbols reflect implied harmony.

† Bass arr. for gtr.

1.

2.

12 12 14 16

2 4 4 5 5 5 5 2 4 4

2 4 4 5 5 5 (5)

2 4 4 5 5 5 (5)

Gtr. 1 tacet
E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 A5 *Play 4 times*
Gtrs. 3 & 4 (elec.) Rhy. Fig. 1 End Rhy. Fig. 1

f
w/ dist.

Verse

Gtr. 2: w/ Riff A (4 times)
Gtrs. 3 & 4 tacet
D6

1. Bet - ter than watch - ing Gel - ler bend - ing sil - ver spoons.
2. Deep - er than the deep - est Cous - teau would ev - er go.

Gtr. 1

mf
P.S.

* Vol. swells

And Bet - ter than wit - ness - ing new - born neb - u - lae in bloom.
high - er than the heights of what we of - ten think we know.

She who sees from 'up - high' smiles and sure - ly sings.
Blessed she who clear - ly sees the wood for the trees.

P.S.

Per - spec - tive ___ pries your once weight - y eyes and ___ it gives you ___ wings.
 To ob - tain a 'bird's eye' ___ is to turn a bliz - zard to ___ a breeze.

Pre-Chorus

Gtr. 1 tacet

2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fill 1

Asus2

Amaj7sus2

I have - n't felt ___ the way I feel to - day _

Gtrs. 3 & 4
mf
 w/ clean tone

Asus2 Amaj7sus2

I'm be - gin - ning to no - tice how much this feels like .

dist. off

Gadd6 F#7add4

a wak - ing limb... pins and need - les, nice to know _ you, good - bye! —

Chorus

1st time, Gtrs. 3 & 4; w/ Rhy. Fig. 1 (4 times)
2nd & 3rd times, Gtrs. 3 & 4; w/ Rhy. Fig. 1 (3 times)

E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 A5 E5 F#5 D5 E5 F#5

Nice to know _ you, good - bye! —

1. To Coda

E5 F#5 D5 E5 F#5 A5 E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 A5

Nice to know _ you, good - bye! — Nice to know _ you, good - bye! —

E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 A5

Nice to know _ you, to know _ you, —

2.

E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 A5

nice to know _ you. Good - bye, —

E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 N.C.

nice to know _ you, to know ____

Gtrs. 3 & 4

dist. off

Bridge

D6add4 Cmaj7 N.C.

The Bridge section of the musical score for 'The Sound of Silence' is shown. It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It begins with a D6add4 chord, followed by a Cmaj7 chord, and ends with a N.C. (No Chord) instruction. The middle staff is a treble clef with a key signature of two sharps (F# and C#). It contains a series of chords, including D6add4, Cmaj7, and N.C. The bottom staff is a bass clef with a key signature of two sharps (F# and C#). It contains a series of chords, including D6add4, Cmaj7, and N.C. The lyrics 'you.' are written under the first staff.

D6add4 Cmaj7 D Asus2 N.C.

D6add4 Cmaj7 Cadd9 Cmaj7 N.C.

let ring - - - - -

5 4 0 0 4

D6add4 Cmaj7 D Asus2 N.C.

let ring - - - - -

The first system of musical notation for 'The Sound of Silence' in D major. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a five-line staff. Above the staff, the chords D6add4, Cmaj7, D, Asus2, and N.C. are indicated. The melody consists of eighth and quarter notes, with some notes beamed together. There are two measures of rests, each marked with a circled 'X' and the word 'let' followed by a dashed line and the word 'ring'. Below the staff, there is a bass line with numbers 5, 4, 0, 0, 0, 4, and a series of circles representing chords or fingerings.

D6add4 Cmaj7 Cadd9 Cmaj7 N.C.

So could it be _____ that it _____ has been there all _____ a - long? _____

D6add4 Cmaj7 D Asus2 D.S. al Coda

Yeah, _____

let ring - - - - -

⊕ Coda

E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 A5

nice to know _____ you. Good - bye, _____

E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 E5 B5 Asus2 N.C.

Nice to know, you, to know _____ you. _____

Gtrs. 3 & 4

Circles

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Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 96

* Gtr. 1

D5

mf

1

10 (10) (10) (10)

*Synth, arr. for gtr.

Gtr. 2 (dist.)

mf

**Vol, knob swell

***Manipulate vol. knob in the rhythm indicated to simulate the re-attacks.

Gr. 1 tacet
‡ Dm
Gr. 2 Riff A

C5 Dm C5

f

0 3 5 0 3 5 3 0 0 0 0 0 0 0 3 5 0 3 5 3 0 0 0 0 0 0

‡Chord symbols reflect overall harmony.

Gtr. 1

Dm

C5

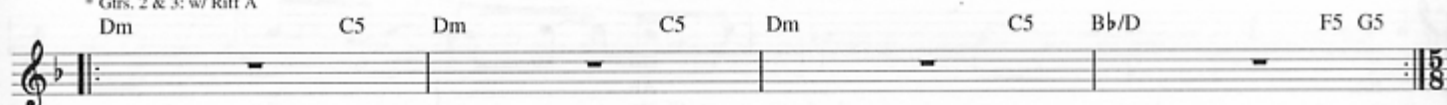
Bb/D

F5 G5

Gtr. 2

End Riff A

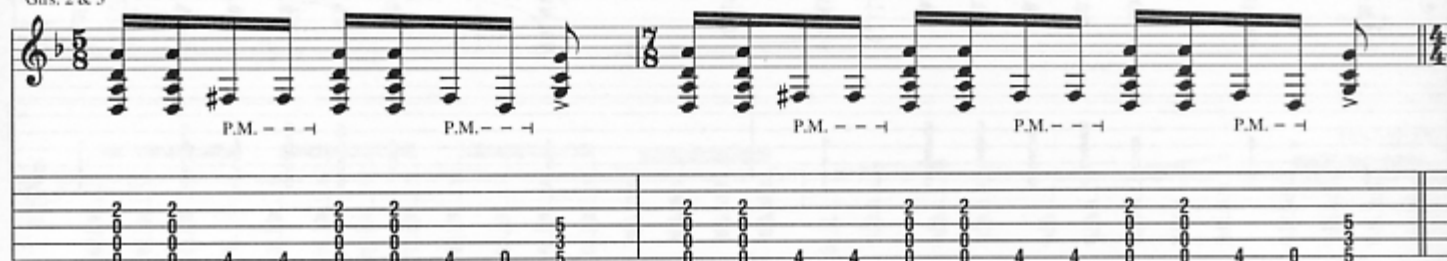
Gtr. 1 tacet
* Gtrs. 2 & 3: w/ Riff A



*Composite arrangement; Gtr. 3: *f*, w/ dist.

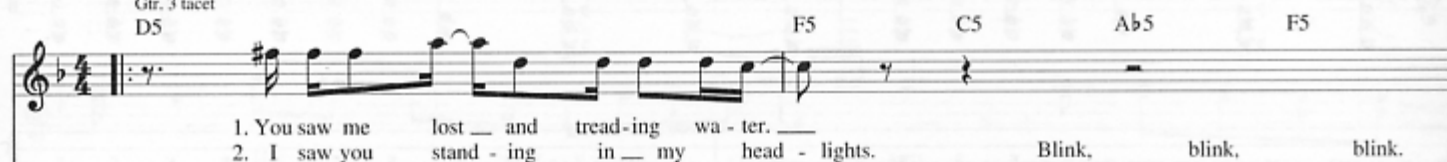
D5
Rhy. Fig. 1

Gtrs. 2 & 3



Verse

Gtr. 3 tacet
D5



Gtr. 2

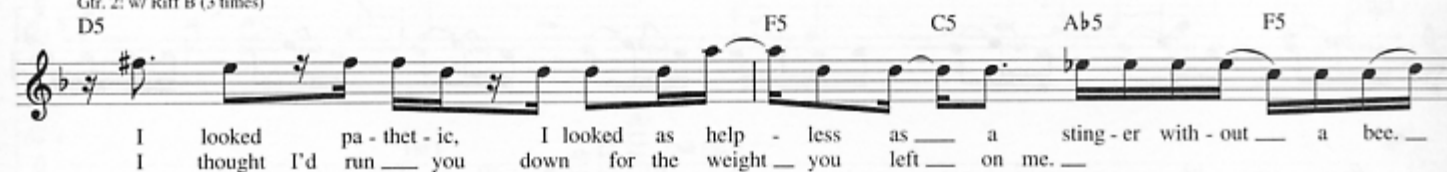
Riff B

End Riff B



Gtr. 2: w/ Riff B (3 times)

D5



D5

F5

C5

Ab5

F5



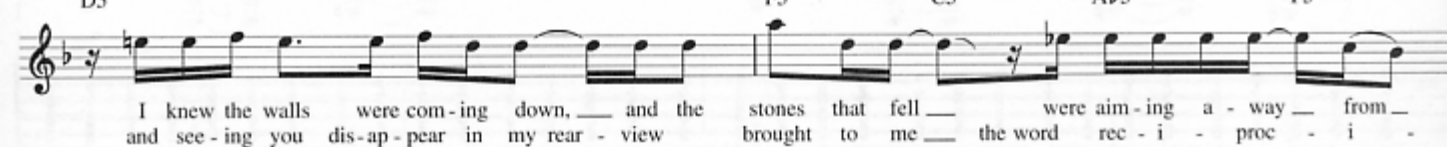
D5

F5

C5

Ab5

F5



E \flat 5 D5 C5 E \flat 5 D5 C5 E \flat 5

me.
ty.

Ah.
Uh.

Gtrs. 2 & 3
Rhy. Fig. 2

D5 C5 E \flat 5 D5 C5

End Rhy. Fig. 2

Chorus
D5 C5 D5 C5

Hey, _____ what would it mean _ to you (What would it _____ mean _____)

Gtr. 4 (clean)
Riff C

mf

1/2 1/2 1/2 1/2 1/2 1/2 1/2

5 7 (7) 5 7 (7) 5 7 (7) 5 5 5 5 5 7 (7) 5 7 (7) 5 7 (7) 5 5 5 5

Gtrs. 2 & 3
Rhy. Fig. 3

[illegible]

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 1/2 times)

G5 D Bb5/F G5 D Bb5/F Eb sus2 G5 D Bb5/F

Round and round we go.

Gtr. 4: w/ Fill 1

G5 D Bb5/F Eb sus2 G5 D Bb5/F

Who could've known it - 'd end so well? We fall on and we

Gtr. 4: w/ Fill 1

G5 D Bb5/F

fall off ex - is - ten - tial car - ou - sel.

Gtrs. 2 & 3

G5 D Bb5/F

D.S. al Coda

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Eb5 D5 C5 Eb5 D5 C5 Eb5 D5 C5 Eb5 D5 C5

Spin!

⊕ Coda

Outro

Gtrs. 2 & 3: w/ Riff A

F5 Bb5 Dm C5 Dm C5 Dm C5

moves in cir - cles, yeah. Oh, ev - 'ry-thing

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

Bb/D F5 G5 D5 C5 D5 C5

moves in cir - cles, Round and round and round and round and round

D5

C5

D5

C5

and round and round and round and round!

Wish You Were Here

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Intro

Moderately ♩ = 85

Gtr. 1
(elec.)

Asus2
Rhy. Fig. 1

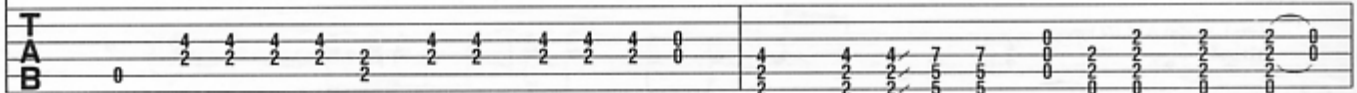
E5/B

B5/F#

D5/A

Esus4

mf w/ slight dist.
let ring throughout



Asus2

E5/B

F#5

A5

E5

Woo!

End Rhy. Fig. 1

f w/ dist.



2nd time, Gtr. 3 tacet, 2 meas.

Asus2

Rhy. Fig. 2

E5

B5/F#

D5/A

E5

f w/ dist.
let ring throughout



Gtrs.
1 & 2

Asus2

E5

F#5

A5

E5

End Rhy. Fig. 2



Gtr. 3
(acous.)

Rhy. Fig. 3

End Rhy. Fig. 3

f let ring throughout



* Bsus4 A F#m7 Dsus2 Bsus4 A F#m7 Dsus2

Gtr. 1 Riff A End Riff A

mp w/ slight dist. & delay

*Chord symbols reflect overall harmony.

Verse

Gtr. 1: w/ Riff A (1 1/2 times)

Bsus4 A F#m7 Dsus2

1. I dig my toes in to the sand.

2. I lay my head on to the sand.

Bsus4 A F#m7 Dsus2

The ocean looks like a thousand dia - monds strewn a - cross a blue plane.

The sky re - sem - bles a back - lit can - o - py with holes punched in it.

Bsus4 A F#m7 Dsus2

I lean a - gainst the wind, I pre - tend - in' I am weight - less.

I'm count - ing U. S. O.'s. I sig - nal them with through my lad - der,

Bsus4 A F#m7 Dsus2

And that in this mo - ment, I am hap - py, hap - py.

Gtr. 1

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

Gtr. 3: w/ Rhy. Fig. 3

Asus2 E5 B5/F# D5/A E5 Asus2 E5

I wish you were here. I

This staff continues the melody from the first staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are: F#4 (quarter), A4 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Above the staff, the following chords are indicated: F#5, A5, E5, To Coda (with a circled C and a vertical line), Asus2, E5, B5/F#, D5/A, and E5. The lyrics 'wish you were here.' are written below the staff, aligned with the notes.

Gr. 3: w/ Rhy. Fig. 3
Asus2 E5 F#5 A5 E5

Interlude
Gr. 1: w/ Riff A
Bsus4 A

— 1 — wish — you were here, —

||2.

F#m7 Dsus2 Bsus4 A F#m7 Dsus2 Asus2 E5

1

B5/F# D5/A E5 Gtr. 3: w/ Rhy. Fig. 3 Asus2 E5 F#5 A5 E5
 wish you were here, wish you were

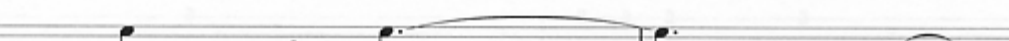
Interlude

F#m7 G6

here. Oh,



Gtr. 4 (elec.)



mf w/ dist. & heavy flanger
let ring throughout

0 2 0 0 0

[illegible]

F#m7 **G6**

yeah, oh.

Bridge
F#m7 **G6**

The world's a rol - ler coast - er, and I am not strapped in.

F#m7 **G6**

Oo, may-be I should hold _ with care, _ but my hand's _ are in _ the, in _ the air _ say -

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4 tacet
Asus2 **E5/B** **B5/F#** **D5/A** **Esus4** **Asus2** **E5/B** **F#5** **A5** **E5**

D.S. al Coda

ing, "I _ wish you were here, _ I _ wish _ you were..."

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Asus2 **E5**

B5/F# **D5/A** **E5**

I _ wish you were

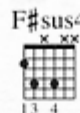
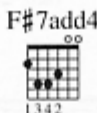
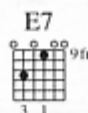
Gtr. 3: w/ Rhy. Fig. 3
Asus2 **E5** **F#5** **A5** **E5** **Asus2**

here, _ wish _ you were here.

Gtrs. 1 & 2

Just a Phase

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1., 2., 3.

Intro

Slowly ♩ = 54

* A7/E
Riff A

Bm

Bm(add4)
End Riff A

(Sound effects)
8 sec.

Gtr. 1
(acous.)

mf
let ring throughout

TAB

Riff A1

Gtr. 2
(elec.)

End Riff A1

mf
w/ clean tone
let ring throughout

TAB

* Chord symbols reflect implied harmony.

4.

Bm

Bm(add4)

E7

Rhy. Fig. 1

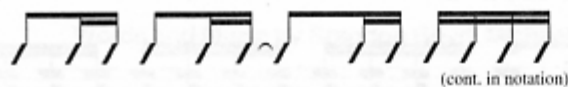
Rhy. Fig. 1A

F#7add4

F#sus4

E6

Gmaj7(no3rd)



ah, _____ yeah.

Gtrs. 1 & 2

* Sing 1st time only.

E6

C#m

G#5

E6

Gmaj7(no3rd)

E6

Oh, _____

Riff B

C#m

G#5

E6

Gmaj7(no3rd)

E6

C#m

G#5

ooh, _____ ooh, _____

End Riff B

Verse

Gtrs. 1 & 2: w/ Riff B (2 times)

E6

Gmaj7(no3rd)

E6

C#m

G#5

1. I am bot - tled _____ fiz - zy wa - ter and you are shak - ing me up. You
2. Call it wom - en's _____ in - tu - i - tion, but I think I'm on to some - thing

E6 Gmaj7(no3rd) E6

are a fin - ger - nail run - ning down the chalk - board I thought I
here. Tem - po - rar - y - is - m has been the the Black Plague and the

C#m G#5 E6 Gmaj7(no3rd)

left in third grade. Now my on - ly con - so - la - tion
Je - sus of our age. I know that I sound o - pin - ion - at - ed,

E6 C#m G#5 E6

is that this could and not last for - ev - er e - ven though you're
may - be bi - ased and quite pos - si - bly jad - ed, but soon - er than

Gmaj7(no3rd) E6 C#m G#5

sing - ing and think - ing how well you've got it made.
lat - er they'll be throw - ing quar - ters at you on the stage.

Pre-Chorus
Amaj7addb7 C#5/G# Amaj7addb7 C

Who are you? When

Gtrs. 1 & 2

5 4 6 0 6 4 | 5 4 4 4 | 5 4 6 0 6 4 | 5 4 7 8

Amaj7addb7 C#5/G# Amaj7addb7

will you be through?

5 4 6 0 6 4 | 5 4 4 4 | 5 4 6 0 6 4

Chorus

C5 G#5 E5 A5 G5

Yeah, it's just a phase, _____

mp

P.M. —————

To Coda ⊕

C5 G#5 E5 Asus2 G5 C5 G#5 E5 Asus2

it will be o - ver soon. _____

G5 C5/G G#5 E5 Asus2 G5 N.C.

Yeah, it's just a phase. _____ Yeah, it's just a

grad. cresc.

2nd time, D.S. al Coda

Gtrs. 1 & 2: w/ Riff B
E6 Gmaj7(no3rd) E6 C#m G#5

Whispered: phase. _____

* Sing 1st time only.

⊕ **Coda**

C5/G G#5 E5 Asus2 G5 N.C.

Yeah, it's just a

Outro

C5/G G#5 E5 Asus2 G5

phase _____ and _____ I'm wait - ing for _____ it to be

Rhy. Fig. 2 End Rhy. Fig. 2

f

* Gtr. 1: w/ dist.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (8 times)

C5/G G#5 E5 Asus2 G5 C5/G G#5 E5 Asus2 G5

o - ver too, _____ yeah. _____ Ah, oh, _____ yeah. _____ Ah,

C5/G G#5 E5 Asus2 G5 C5/G G#5 E5 Asus2 G5

oh, _____ yeah. _____ Ah, oh, _____ yeah. _____ Ah,

C5/G G#5 E5 Asus2 G5 C5/G G#5 E5 Asus2 G5

oh, _____ yeah. _____ Ah, oh, _____ yeah. _____ Ah,

(Ooh, _____ ooh. _____ Ah, oh, _____ Ooh, _____ ooh. _____ Ah,

** *f*, w/ heavy dist.

C5/G G#5 E5 Asus2 G5 C5/G G#5 E5 Asus2 G5

oh, _____ yeah. _____ Ooh, _____ ooh. _____ Ooh, _____ ooh. _____

C5/G G#5 E5 Asus2

Ooh, _____ ooh.) _____

(Sound effects) 10 sec.

Gtrs. 1, 2 & 3

Verse

E5 C E5 C

1. Sev - en a - m., the

Rhy. Fig. 2

2

Gtr. 2 tacet
E5

C Dadd4 C

gar-bage truck beeps as it ___ backs up, ___ and I start ___ my day think-ing a - bout ___ what I've thrown a - way, ___

Gtr. 1

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2

E5 C E5 C

Could I push re - wind? Ah, the

E5 C Dadd4 C

cred - its tra - verse _ sig - ni - fy - ing the end _ but I missed _ the best part. Could we _ please go back to the

Pre-Chorus
Asus2 Cmaj7

start? For - give my in - de - ci - sion. _____

Gtr. 1 Riff A End Riff A

let ring -----

Asus2 G Fadd#4

* Gtrs. Rhy. Fig. 3 1 & 2 End Rhy. Fig. 3

* Composite arrangement

Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)
E5 Cmaj7 E5 D C E5 Cmaj7

Then _ a - gain, _ then, _ then _ a - gain, _ then _ a - gain, _ you're al-ways first.

Asus2 Cmaj7 E5 Cmaj7

_ when no _ one's on _ your side. _ But then _ a - gain, _ then, _

E5 D C E5 Cmaj7 Asus2 Cmaj7

then a - gain, then a - gain, a day will come when I want off that ride, yeah.

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

E5 C E5 C E5 C

2. E - lev - en a. m., by now you would think that I would be up, but my

Dadd4 C E5 C E5 C

bed sheets shade the heat of choices I've made. And, what did I find? I

E5 C Dadd4 C

nev - er thought I could want some - one so much, 'cause now you're not here and I'm knee deep in that old

Pre-Chorus

Gtr. 1: w/ Riff A (2 times)

Asus2

Cmaj7 Asus2

fear. For - give my in - de - ci - sion. I am on -

Cmaj7 Gtrs. 1 & 2: w/ Rhy. Fig. 3 Asus2 G Fadd#4

ly a man.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

E5

Cmaj7 E5 D C

Then a - gain, then, then a - gain,

E5 Cmaj7 Asus2 Cmaj7

then a - gain, you're al - ways first when no one's on your side. But

E5 Cmaj7 E5 D C

then a - gain, then a - gain and a - gain and a - gain,
(Then a - gain.)

E5 Cmaj7 Asus2 Cmaj7

then a - gain, the day will come when I want off that ride, ba -

Bridge

G F6 G F6

by, hm, ooh,

Gtrs. 1 & 2 Rhy. Fig. 4

mf

G F6 G F6

ooh,

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4

G F6 G F6

Twelve p. m. and my dust - y tel - e - phone rings.

G F6 G F6

Heav - y head up from my pil - low, who could it be? I hope it's you -

E E7

there. Oh.

Gtrs. 1 & 2

let ring

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

E5 Cmaj7 E5 D C E5 Cmaj7

Oh,

Asus2 Cmaj7

na, na, na.

Then a - gain, then,

3

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

E5 Cmaj7

E5 D C E5 Cmaj7 Asus2 Cmaj7

then a - gain, then a - gain, you're al-ways first when no one's on your side. But

E5 Cmaj7 E5 D C

then a - gain, then a - gain, a - gain, a - gain,

(Then a - gain.)

3

E5 Cmaj7 Asus2 Cmaj7

then a - gain, the day has come, and I want off that ride, yeah.

E5

oh.

Gtrs. 1 & 2

Blood on the Ground

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Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Free time

D9

Chorus

Slow Rock ♩ = 82

D9

B5 F5 D5

F5	D5
----	----

D5

D9 B5 F5 D5 D9 Gtr. 2 tacet B5 F5 D5

Well, I _____ bite my tongue, — uh, ev - 'ry time — you come a - round, —

D9 B5 F5 D5 D9

— uh, 'cause blood in my mouth — beats — blood — on the ground. —

Gtr. 1

Interlude D9 B5 F5 D5 D9 B5 F5 D5

Blood. — Blood on...

Gtrs. 1 & 2 * Rhy. Fig. 1

* w/ dist.

D9 B5 F5 D5 G7 F5 D5

Yeah, oo, oo, oo, oo.

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)

D9 B5 F5 D5 D9 B5 F5 D5 D9 B5 F5 D5

G7 F5 C 10fr Fill 1

Gtr. 1

End Fill 1

Gtr. 1 tacet D5 A5 Gsus4 Fsus2

Gtrs. 1 & 2 Rhy. Fill 1 End Rhy. Fill 1 Riff A

Gtr. 2

(Gtr. 1 cont. in slashes) *mf* w/ clean tone slight P.M. let ring

End Riff A

Verse

Gtrs. * 1 & 2: w/ Riff A (4 times)

D5 A5 Gsus4 Fsus2 D5 A5 Gsus4 Fsus2

heart, I swear I've tried ev'-ry-thing I could with-in all my pow-er. Two weeks and one ho-ur I mouth, I'm earn-ing the right to my si-lence in qui-et, dis-cern-ing be-tween e-go and tim-ing. Good

* w/ clean tone; 3rd & 4th times, w/ flanger

D5 A5 Gsus4 Fsus2 D5 A5 Gsus4 Fsus2

slaved and now I've got noth-ing to show. Oh, if on-ly you'd grow tall-er than a brick wall. From now judg-ment is once a-gain prov-ing to me that it's still worth it's weight in gold. From now

D5 A5 Gsus4 3 Fsus2 D5 A5 Gsus4 3 Fsus2

on, gon - na start hold - ing my breath when you come a - round - and you flex that fake grin. 'Cause
on, I'm gon - na be so much more war-y when you start to speak and my warm blood starts to boil.

D5 A5 Gsus4 3 Fsus2 D5 A5 Gsus4 3 Fsus2 *To Coda 1* ⊕

some-thing in - side me has said more than twice that breath-ing less air — beats breath-ing you at —
— See-ing you is like pull - ing teeth and hear - ing your voice is like chew - ing tin fo -

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

B5 G5 F5 D5 D9 B5 F5 D5

all. I don't wan - na

Gtrs. 1 & 2

D9 B5 F5 D5 D9 B5 F5 D5

talk to you — an - y - more, — uh, I'm a - fraid — of what I might —

G7 F5 D5 D9 B5 F5 D5

say, — { 1., 2. uh. } I — bite my tongue, —
3. yeah.

D9 B5 F5 D5 D9 B5 F5 D5 *To Coda 2* ⊕
To Coda 3 ⊕

uh, ev - 'ry time — you come a - round, — uh, 'cause blood in my mouth — beats —

Gtrs. 1 & 2: w/ Rhy. Fill 1
G7 F5 D5 A5 Gsus4 Fsus2 D5 A5 Gsus4 Fsus2

— blood — on — the ground, — uh. Oh, — oo. — 2. Hand o - ver my

⊕ Coda 1

D.S.S. al Coda 2

B5 G5 F5 D5 B5 G5 F5

il. — Oh, — yeah.

Gtrs. 1 & 2
f

⊕ Coda 2

Gtrs. 1 & 2: w/ Rhy. Fill 1

G7 F5 D5 B5 F5 D5

— blood — on — the ground, — uh. Blood. —

Gtr. 3 (dist.) Fill 2 End Fill 2 Rhy. Fig. 2 Gtrs. 1, 2 & 3

f grad. bend 1/4 1/2

B5 F5 D5 B5 F5 D5

— Blood on, — uh...

End Rhy. Fig. 2

(Gtr. 3 cont. in slashes)

Bridge

Gtr. 3 tacet
G7

D5 F5

Gtr. 3

Huh.

High _ fives _ to _

Gtrs. 1 & 2

Riff B

mf w/ clean tone

grad. bend

1/2 1

let ring - - - - -

5 5 3 5 5 3 0 0

G7/B D7 D9

a bet-ter judg - ment. _

let ring - - - - -

w/ phase shifter - - - - -

1/2

let ring - - - - -

9 8 0 8 7 7 (7) 0 5 7 0 0 0

End Riff B

Gtrs. 1 & 2: w/ Riff B (2 times)
G7

G7/B D7

A, by say-ing less _ to - day, _ I will _ gain more, _ gain _

D9 G7 G7/B

more. _ Low twos to you _ my, _ my _ fick-le friend.,

D7 D9

yeah. _ You, _ you, _ you, _ you, _

Mexico

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro
Moderately ♩ = 112

E5 Cmaj7 Bb Fmaj7 End Riff A

Gtr. 1 (nylon-str. acous.)

mf
let ring throughout

The Intro section consists of four measures of guitar riffing. The first measure is in 3/4 time with a key signature of one sharp (F#), featuring an E5 chord. The second measure is in 4/4 time with a Cmaj7 chord. The third measure is in 3/4 time with a Bb chord. The fourth measure is in 4/4 time with an Fmaj7 chord and ends with 'End Riff A'. Fingerings are indicated below the staff: 7 9 7 9 for the first measure, 3 5 3 5 for the second, 6 8 6 8 for the third, and 1 3 1 3 for the fourth.

Em Cmaj7 Bb Fmaj7 End Riff B

This section continues the guitar riffing with four measures. The first measure is in 3/4 time with an Em chord. The second measure is in 4/4 time with a Cmaj7 chord. The third measure is in 3/4 time with a Bb chord. The fourth measure is in 4/4 time with an Fmaj7 chord and ends with 'End Riff B'. Fingerings are indicated below the staff: 7 9 7 9 for the first measure, 3 5 3 5 for the second, 6 8 6 8 for the third, and 1 3 1 3 for the fourth.

Verse

1st time, Gtr. 1: w/ Riff A (3 times)
2nd time, Gtr. 1: w/ Riff A

E5 Cmaj7 Bb Fmaj7

1. You could see me reach - ing, so why could - n't you have
2. You could see me breath - ing, but you still kept your

The first part of the Verse section consists of four measures of guitar riffing. The first measure is in 3/4 time with an E5 chord. The second measure is in 4/4 time with a Cmaj7 chord. The third measure is in 3/4 time with a Bb chord. The fourth measure is in 4/4 time with an Fmaj7 chord. The lyrics are written below the staff.

2nd time, Gtr. 1: w/ Riff B

E5 Cmaj7 Bb Fmaj7 E5

met me half way? You could
hand o - ver my mouth. You could

The second part of the Verse section consists of four measures of guitar riffing. The first measure is in 3/4 time with an E5 chord. The second measure is in 4/4 time with a Cmaj7 chord. The third measure is in 3/4 time with a Bb chord. The fourth measure is in 4/4 time with an Fmaj7 chord. The lyrics are written below the staff.

Cmaj7 Bb Fmaj7

see me bleed - ing, but you could not put
feel me seeth - ing, but you just turned your

The third part of the Verse section consists of four measures of guitar riffing. The first measure is in 4/4 time with a Cmaj7 chord. The second measure is in 3/4 time with a Bb chord. The third measure is in 4/4 time with an Fmaj7 chord. The lyrics are written below the staff.

2nd time, Gtr. 1: w/ Rhy. Fill 1

Em

Cmaj7

Bb

Fmaj7

pres-sure on the wound.
nose up in the air, oh.

Gtr. 1

Chorus

2nd & 3rd times, Gtr. 1: w/ Rhy. Fig. 2

Em(add9)

G5

Cmaj7(no3rd)

A7(no3rd)

A7sus4

You on - ly think a - bout your - self...

Emadd9

G5

D5/A

C5/G

You on - ly think a - bout your - self...

Rhy. Fig. 1

End Rhy. Fig. 1

Rhy. Fill 1

Gtr. 1

The musical score is written for guitar in G major (one sharp). It consists of two systems. The first system contains the main melody with lyrics: "You bet - ter bend __ be - fore __ I __ go __". Above the staff are chord markings: Em(add9), G5, Cmaj7(no 3rd), and A7sus2. The second system contains a rhythmic figure labeled "Rhy. Fig. 2" and an "End Rhy. Fig. 2". Below the staff is a fretboard diagram with numbers 0, 2, 4, and 5 indicating finger positions on the strings.

Gr. 1: w/ Rhy. Fig. 1

Emadd9 G5 D5/A C5/G

2nd time, To Coda 1

3rd time, To Coda 2

on the first train to Mex - i - co.

Em Cmaj7 Bb End Riff C Fmaj7 *D.S. al Coda 1*

0 0 0 0

7 9 7 9 3 5 3 5 5 0 6 8 0 6 8 0 1 3 1 3

⊕ Coda 1

[illegible]

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

G5 B7 Esus2 C5/G

Ah. Ooh.

G5 B7 Esus2 C5/G

Ah. Hey.

A7 Fsus2

Hey. D.S.S. al Coda 2

Gtr. 1

⊕ Coda 2

Outro

Gtr. 1: w/ Riff C

E5 Cmaj7 Bb

co. Ooh. ooh.

* Sing 1st time only

Fmaj7 Em Cmaj7 Bb

1. Fmaj7 2. Fmaj7 Fmaj7add#4

Gtr. 1 rit.

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Verse
Moderately ♩ = 81

* Chord symbols reflect basic harmony.
** Slight vol. swells

dos to those who see through sick - ness, yeah. O -

Pre-Chorus F#5

End Rhy. Fig. 1 Rhy. Fig. 2

slight P.M. -

* Gradually increase P.M. and decrescendo to simulate delay effect.

F#5 E5 F#5 E5 F#5 E5

- ver and o - ver and o - ver and o - ver and ooh. _____

End Rhy. Fig. 2

slight P.M. - - - - -

Chorus

Bsus2 A Bsus2 A

When she woke in the morn - ing. _____

Rhy. Fig. 3

Bsus2 A G F#

She knew that her life had passed her by. _____

Bsus2 A Bsus2 A

And she called out a warn - ing: _____

Bsus2 A E5 G
 "Don't ev - er let life pass you by."
 End Rhy. Fig. 3

Interlude

Gtrs. 1 & 2*: w/ Rhy. Fig. 3 (1st meas.) (4 times)
 (Band enters)

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Bsus2 A Bsus2 A Bsus2 A Bsus2 A B A
 2. I sug - gest we

* *f*, w/ dist.

B A B A G F#
 learn to love our - selves be - fore it's made il - le - gal.

B A B A
 When will we learn? (When will we learn? When will we change? When will we

B A E5 G
 Just in time to see it all come down. -
 change?)

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2
 Gtr. 2: w/ Rhy. Fill 1

F#5 E5 F#5 E5 F#5 E5
 Those left stand - ing will make mil - lions. writ -

Rhy. Fill 1 Gtr. 2

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fill 2

F#5 E5 F#5 E5

Bsus2 A

ing books on the way it should have been. She woke in the morn-

Bsus2 A Bsus2 A G F#

ing. She knew that her life had passed her by. (Oh.)

Bsus2 A Bsus2 A Bsus2 A

And she called out a warn- ing; Warn- ing.) "Don't ev- er let

Bridge
Gtr. 1: w/ Rhy. Fig. 2 (3 times)
Gtr. 2: w/ Rhy. Fill 1

E5 G F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5

life pass you by. Float- ing in this cos- mic Ja- cuz - (Ooh.)

F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5

zi- we are like frogs ob- liv- i-ous to the wa- ter (Ah.)

Gtr. 2

P.S.
* w/ delay

* T T

3(15) 3(15)

* Set for eight-note regeneration w/ multiple repeats.

* Tap and hold fret in parens. with R.H. middle finger.

Rhy. Fill 2
Gtr. 1

slight P.M.
* f

4 4 4 4 4 4 4 2 2 2 2

* as before

F#5 E5 F#5 E5 F#5 E5

start - ing to boil. No one flinch as we all float face down.

Bsus2/F# A Bsus2/F# A Bsus2/F# A G

Gtr. 1

Gtr. 2

w/ wah-wah as filter delay off wah-wah off

4 2 4 2 4 2 0

Gtrs. 1 & 2: w/ Rhy. Figs. 3 (1st 4 meas.)

Bsus2 A Bsus2 A Bsus2 A G F#

Riff A

* Gtr. 3

mf

11 12 15 12 11 12 15 12 11 12 15 12 10 12 10 14

* Elec. piano arr. for gtr.

** fade in

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3 w/ Riff A (1st meas.)

Bsus2 A Bsus2 A Bsus2 A

and she woke in the morn - ing. She knew that her life

G F# Bsus2 A

(Oh) had passed her by. And she called out a warn -

Bsus2 A Bsus2 A E5 G
 - ing; Warn - ing.) _____ "Don't ev - er let _____ life pass _____ you by. _____

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Gtr. 3: w/ Riff A (1st 3 meas.)

Bsus2 A Bsus2 A Bsus2 A
 _____ pass _____ you by." _____

Gtr. 3: w/ Riff A (3 times)

G F# Bsus2 A Bsus2 A Bsus2 A E5 G
 (Oh. _____) Oh. _____

Bsus2 A Bsus2 A Bsus2 A G F#
 _____ Oh. _____

Bsus2 A Bsus2 A Bsus2 A E5 G
 _____ Oh.) _____

B
 Gtrs. 1 & 2 rit.

Gtr. 3
 w/ flanger rit. let ring - - -

11 12 15 12 11 12 15 12 11 12 15 12 11 12 15 12

Echo

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately slow ♩ = 68

Gtr. 1 (clean) * D₉
mf
let ring throughout

* Chord symbols reflect basic harmony.

1. B5 D5 B5 A5 2. B5 D5 B5 Asus2

D₉
Rhy. Fig. 1
mf
let ring sim.

** Gtrs. 1 & 2 (clean)

1/2

B5 D5 B5 Asus2
End Rhy. Fig. 1

1/2

** Composite arrangement

Verse

2nd time, Gtr. 3: w/ Fill 1

D₉ Bm(add4) Asus2

1. There's some-thing a - bout the look in your eyes, some-thing I no -
2. There's some-thing a - bout the way you move. I see your mouth -

Rhy. Fig. 2

End Rhy. Fig. 2

Fill 1
Gtr. 3

H.H.

7(19)

D_9^6

Asus2

 D_9^6

Bm(add4)

Asus2

It re - mind - ed me twice — that I was a - live, and it re - mind -
More sub - tle than some - thing some - one con - trives, your move - ments each

 D_9^6

Bm(add4)

ed me that you're so worth the fight. _____
o that I have seen the real thing. _____

Gtrs. 1 & 2

Gtrs. 1 & 2

2 0 0 2 4 3 4 4 2 0 3 4 4 2 0 0 0

Gmaj7

2nd time, Bkgd. Voc.: w/ Voc. Fill 1

Fsus2

Yeah. _____
Yeah. _____

My big - gest fear — will be the res - cue of me. —
Your big - gest fear — will be the res - cue of you. —

The musical score is written for three parts: vocal melody, piano accompaniment, and guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody is in the treble clef, with lyrics written below it. The piano accompaniment is in the treble clef, featuring chords and arpeggiated figures. The guitar accompaniment is in the bass clef, featuring a bass line with fingerings and a chord progression.

Voc. Fill 1

Fear ____ of you. ____

Gmaj7 F#sus2

Strange how it turns out that way, yeah.
 Strange how it turns out that way, yeah.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

D⁶₉ B5 D5 B5 Asus2 D⁶₉

Could you show me, dear, something I've not seen, something

B5 D5 B5 Asus2 D⁶₉ B5 D5 B5 Asus2

in - fi - nite - ly in - ter - est - ing? Could you show me, dear, something I've

D⁶₉ To Coda ⊕ B5 D5 B5 Asus2

not seen, something in - fi - nite - ly in - ter - est - ing?

Guitar Solo

D⁶₉ Bm(add4)

Gtr. 3 (clean) 8va mf H.H.

7(19) 10(22) 7(19) 9(21) (9) 7(19) 9(21) (9) 7(19) 9(21) 7(19) 9(21) 7(19)

Gtr. 1

Have You Ever

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Drop D tuning:
(low to high) D-A-D-G-B-E

1., 2., 3.

Intro

Moderately fast Rock ♩ = 170

Gtrs. 1 & 2 (dist.)

* G5 D5 F5 B♭5 G5 D5 F5 B♭5

Rhy. Fig. 1

End Rhy. Fig.

Play 4 times

TAB

* Chord symbols reflect overall harmony.

4.

Verse

Gtrs. 1 & 2 tacet

F5 B♭5 D5 E♭5 G5 A5 F5 G5 D5

1. To get up and walk a way
un - a - bash - ed hon - es - ty

2. Thought

Rhy. Fill 1

End Rhy. Fill 1

Rhy. Fig. 2

Gtr. 3 (dist.)

mf

E♭5 D5 E♭5 B♭5 D5 E♭5 D5 E♭5 G5

would be too eas - y, so stay -
would be i - de - al, but a proph -

A5 F5 G5 D5 E♭5 D5 G5 B♭5 D5

and stand your ground. Just watch your mouth with me.
et did once say that hon - es - ty's a lone - ly word.

End Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 2

E♭5 D5 E♭5 G5 A5 F5 G5 D5 E♭5 D5 E♭5 B♭5

On the back of ev - 'ry right there's a
So where do we go from here? A - ban -

D5 E♭5 D5 E♭5 G5 A5 F5 G5 D5

wrong don't ship - ing, so here you and I should tread
- don ship - now? My prob - lem is you make -

E♭5 D5 E♭5 F5 B♭5

as soft as these ra - zor blades for boots will let be.
me melt and I don't want to be fro - zen an - y - more. }

Gtr. 3

Gtr. 3

Chorus

Half-time feel

Gtr. 3 tacet

3rd time, Gtr. 4 tacet

F5 G5 D5 C5 D5

B♭5 G5 F5 C5

Have you ev - er tried to step in my shoes? -

Gtrs. 1 & 2

Rhy. Fig. 3

f

F5 G5 D5 C5 D5

B♭5 F5 C5

Have you ev - er tried to bal - ance that beam? -

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy, Fig. 3
F5 G5 D5 C5 D5

F5 G5 D5 C5 D5 Bb5 G5 F5 C5

And if you ev - er tried _____ to fit in my _____ shoes, _____

F5 G5 D5 C5 D5 Bb5 F5 *To Coda*

they'll nev er be quite as soft

1. 2.

End half-time feel

C5 G5 D5 F5 Bb5 C5

— as they — seem. — — as they — seem. —

Detailed description: This musical notation is for the first system of the song 'Billie Jean' by Michael Jackson. It features a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in eighth and quarter notes. Above the staff, the tempo 'End half-time feel' is indicated. Chord symbols are placed above the staff: C5, G5, D5, F5 Bb5, and C5. The lyrics '— as they — seem. —' are written below the staff, aligned with the notes. A double bar line with repeat dots is present after the F5 Bb5 chord. The system ends with a double bar line.

Gtrs. 1 & 2 Rhy. Fill 2 End Rhy. Fill 2

The image shows the guitar tracks for measures 10 through 12. Measure 10 contains a rhythmic fill with eighth notes. Measure 11 contains an 'End Rhy. Fill 2' with a double bar line. Measure 12 contains a rhythmic fill with eighth notes. The notation includes a treble clef, a key signature of one flat, and various rhythmic markings.

Interlude

Gtrs. 1 & 2 tacet

F6 F/A D5 F6 B♭6

Musical notation for the first staff of the song. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Chord symbols F6, F/A, D5, F6, and B♭6 are written above the staff. Below the staff, there are four vocal entry lines, each starting with "Oh," followed by a blank line for the singer's name.

* Gr. 4 (clean)

mp
w/ phase shifter

Harm. - - - - -

let ring - - - - -

* Two gtrs. arr. for one.

pitch: D

First staff of music: Treble clef, key of G major (one sharp). Chords indicated above the staff are G5, F6, F/A, and D5. The melody consists of a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The word "oh." is written below the staff under the final G.

pinche A

F6 Bb6 G5

Oo. _____

let ring - - - - - let ring - - - - - let ring - - - - - Harm. - - - - -

3 5 3 1 3 0 5 5 5 5 7

Bridge
F6 F/A D5

Have you ev - er, have you ev - er tried _____ to? _____

let ring - - - - - let ring - - - - - let ring - - - - - Harm. - - - - -

3 5 3 3 0 3 5 5 7 7 7 5 7

F6 Bb6 G5 *D.S. al Coda*

I have nev - er, I have nev - er tried _____ to!

let ring - - - - - let ring - - - - - let ring - - - - -

3 5 3 3 1 3 0 0 1 0 5 5 5 5 5 9 5

⊕ **Coda**

Outro
End half-time feel

Gtrs. 1 & 2: w/ Rhy. Fill 2 Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 1/2 times) w/ Lead Voc. ad lib. (next 6 meas.)

C5 G5 D5 F5 Bb5 G5 D5

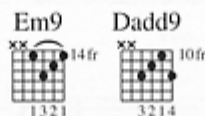
_____ as they _____ seem. _____

F5 Bb5 G5 D5 F5 Bb5 G5 D5 Gtrs. 1 & 2: w/ Rhy. Fill 1 F5 Bb5

Oo!

Are You In?

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore



Intro

Free time

(Sound effects) Gtr. 1 (clean)

* Dadd9

F#m N.C.

** < *p* *mp* < *p* <

w/ phase shifter & delay ***

TAB

12 10 11 12 12 10 11 12 5 8

*Chord symbols reflect overall harmony.

**Vol. swell (performed w/ vol. pedal throughout)

***Set for eighth-note regeneration w/ multiple repeats.

Moderately slow ♩ = 96

Gtr. 1 tacet
(Drums & sound effects)

Dadd9 F#m N.C. Dadd9

< *mp* < *mp* < *p* < < < < delay off

12 12 9 9 5 4 2 5 12 10 11 12

Gtr. 2 (clean) D5 A5 F#5 D5 A5 F#5

mp w/ phase shifter Harm. —

12 12 12 12 12

7 7 9 7 7 9 9 9 9

pitch: F#

Gtr. 1

mp Harm. —

12 12 12 12 12

7 7 9 7 7 9 9 9 9

pitch: F#

pitch: C#

Verse

D5 A5 F#5 D5 A5 F#5

1. It's ___ so much bet - ter ___ when _ ev - 'ry - one ___ is ___ in. _ Are _ you in? _

Harm. -

pitch: C#

D5 A5 F#5 D5 A5 F#5

___ It's ___ so much bet - ter ___ when _ ev - 'ry - one ___ is ___ in. _ Are _ you in? _

Harm. -

Chorus

Dadd9 F#5/A F#m Dadd9 F#5/A F#m

___ You, ___ oo. ___ Are _ you _ in? _

Gtrs. 1 & 2 Rhy. Fig. 1

w/ delay

End Rhy. Fig.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Dadd9

F#5/A

F#m

Dadd9

F#5/A

F#m



Interlude

D5

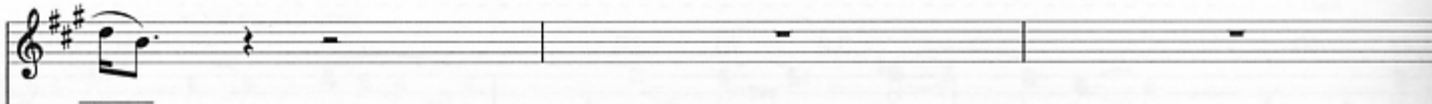
A5

F#5

D5

A5

F#5



Gtr. 3 (clean)

mf

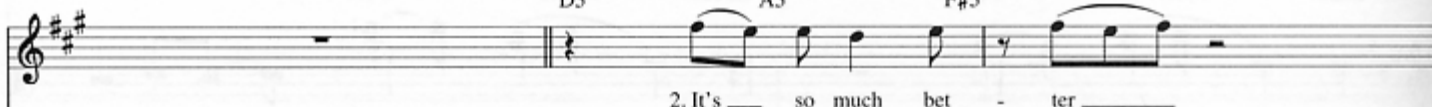


Verse

D5

A5

F#5



D5

A5

F#5

Gtr. 3 tacet

D5

A5

F#5



hold bend

17

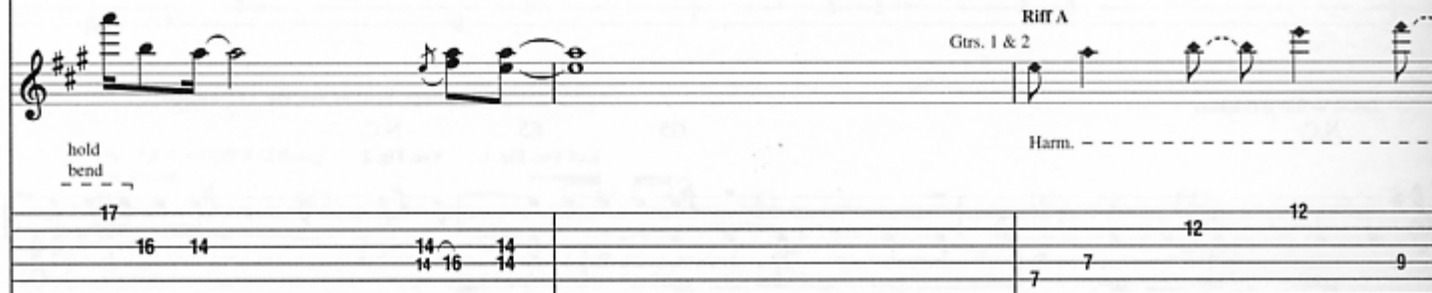
16 14

14 14 14 16 14

Riff A

Gtrs. 1 & 2

Harm.



i - er when sea - foam green is in fash - ion.

Harm. —————

(9) 7 7 12 12 9

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Dadd9 F#5/A F#m

You, oo. You, oo. Are you in?

You, oo. You, oo. Are you?

Interlude

G5 E5 N.C.
Voc. Fig. 1

(Are you in? Are you in? Are you, are you in? Are

you, are you in? Are

mf

Riff B

3 0 7 7 5 9 9 7 7 5 7 3 0

*Bass arr. for gtr.

Gtr. 4: w/ Riff B (5 times)
N.C.

Bkgd. Voc.: w/ Voc. Fig. 1 (**3 times)

you, are you, are you, are, you? Are... ev - 'ry-bod-y in, ev - 'ry, ev - 'ry-bod-y in,

**3rd time, omit final tie.

G5

E5

N.C.

G5

E5
End Voc. Fig. 2

Bkgd. Voc.: w/ Voc. Fig. 2 (*2 times)

N.C.

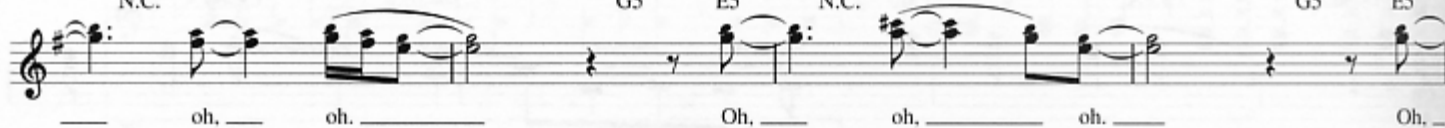
G5

E5

N.C.

G5

E5



*2nd time, omit final tie.

N.C.

G5

E5



Gtr. 4



Gtrs. 1 & 2

Em9

w/ delay

mp

delay off



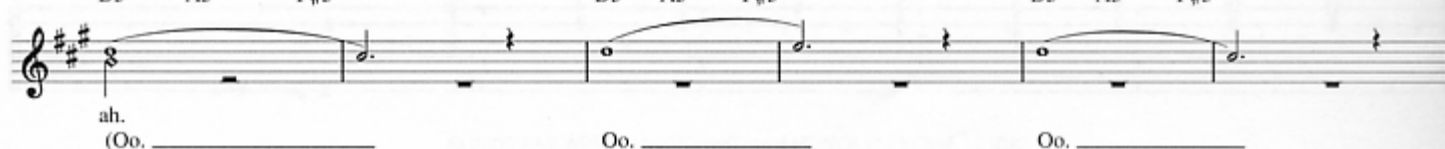
Gtrs. 1 & 2: w/ Riff A (2 times)

Gtr. 4 tacet

D5 A5 F#5

D5 A5 F#5

D5 A5 F#5



Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Dadd9

D5 A5 F#5

Oo.) _____ You, _____ oo. _____

Dadd9 F#5/A F#m

You, _____ oo. _____ Are you in? _____ You, _____ oo. _____

F#m Dadd9 F#5/A F#m

Oh, _____ (You, _____ oo.) _____ Oo. _____

Free time

Gtr. 1 tacet

N.C.

Dadd9

Gtr. 1

Gtr. 2

let ring - - - - - let ring - - - - -

12 10 11 12 12 10 11 10 11 11 (10 11)

11 10 9 8 7 6 5 4 3 2

P.S. w/ delay repeats

Under My Umbrella

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro

Moderately fast Rock ♩ = 160

Gtr. 1
N.C.(E5)
Rhy. Fig. 1

f

Db Db5/Ab

T
A
B

F Ab5 Db5/Ab Eb5/Bb Db5/Ab

N.C.(E5) Db Db5/Ab End Rhy. Fig. 1

F Ab5 Db5/Ab Eb5/Bb Db5/Ab

Gtr. 1 tacet
N.C.
Riff A

* Gtr. 2

* Bass arr. for gtr.

Verse

Gtr. 2: w/ Riff A (2 times)

N.C.

1. When I close my eyes
2. When I close my eyes

Gtr. 1

T.H. - - - - -

3(15) 3(15) 6(18) 6(18) 4(16)

I can see for miles.
I re-mem-ber why I smile.

Gtr. 1

T.H. - - - - -

3(15) 3(15) 6(18) 6(18) 3(15)

There's com-fort in my dark seat.
Un-der my um-brel-la.

Gtr. 1

T.H. - - - - -

3(15) 3(15) 6(18) 6(18) 6(18) 4(16)

I'm an and cha - os in the ex aisles, ile.

T.H.

3(15) 3(15) 6(18) 6(18) 3(15)

Chorus

Gtr. 1: w/ Rhy. Fig. 1
 N.C.(F5)

These eyes are not your eyes, and these eyes are not the col -

Db Db5/Ab

or that your ar - id eyes might be.

F Ab5 Db5/Ab Eb5/Bb Db5/Ab

No, I was not a - round, when those eyes of yours de - cid -

N.C.(F5) Db Db5/Ab

ed, so I re - fuse to kneel be - fore the sights you choose to see!

Ab F Db5/Ab Eb5/Bb Db5/Ab

Gtr. 1

Rhy. Fig. 1

Bridge

N.C. (Ab5) (F5) D♭5/A♭ Eb5/B♭ D♭5/A♭ N.C. (Ab5) (F5) D♭5/A♭ Eb5/B♭ D♭5/A♭

If this is right, — I'd rath - er be —

N.C. (Ab5) (F5) Db5/Ab Eb5/Bb Db5/Ab B5 F#5 N.C.

wrong. If this is sight, I'd rather be blind.

6 6 3 3 3 6 8 8 8 8 6 6 6 0 4 4 4 4 4 4 4 4 4 4

X X X X X 4 5 5 5 5 4 4 4 4 4 4 4 4 4 4

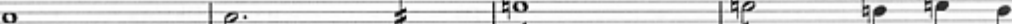
4 4 1 1 1 4 6 6 6 6 4 4 4 0 5 3 3 3 3 3 3 3 3 3

Guitar Solo

Gtr. 1 tacet

N.C.

Gtr. 3



 w/ heavy reverb

1. 2.

D.S. al Fine
(no repeats)

The first system of the musical score consists of a vocal line and a piano accompaniment line. The vocal line is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a quarter note G4, followed by a half note F#4, and then a quarter rest. The piano accompaniment is written in bass clef and consists of a single bass line. It begins with a quarter note G3, followed by a half note F#3, and then a quarter rest. The system concludes with a double bar line and a repeat sign.

Aqueous Transmission

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 76

** D6

* Gtr. 1

Riff A

Esus4

Bm7

Play 8 times

End Riff A

mp *let ring*

TAB

10 11 7 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0

1/2

* Japanese Koto arr. for gtr.

** Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (4 times)

D6

Esus4

Bm7

D6

1. I'm float - ing down a riv - er, oars freed from their holes
2. Two weeks with - out my lov - er, I'm in this boat
3. I'm build - ing an an - ten - na, trans - mis - sions will be sent

Esus4

Bm7

D6

Esus4

Bm7

long a - go. Ly - ing face up on the floor of my ves - sel,
a - lone. Float - ing down a riv - er named e - mo - tion.
when I am through. May - be we can meet a - gain fur - ther down the riv - er,

D6

Esus4

Bm7

N.C.

I mar - vel at the stars and feel my heart o - ver - flow.
Will I make it back to shore, or drift in - to the un - known?
and share what we both dis - cov - ered, then rev - el in the view.

Chorus

Gtr. 1: w/ Riff A (4 times)

D6

Esus4

Bm7

D6

Esus4

Bm7

Fur - ther down the riv - er. Fur - ther down the riv - er.

D6

Esus4

Bm7

D6

Esus4

Bm7

Fur - ther down the riv - er. Fur - ther down the riv - er.

Play 3 times

Outro

Gtr. 1: w/ Riff A (28 times)

D6

Esus4

Bm7

D6

Esus4

Bm7

N.C.

(Cricket sounds)

*** *Play 8 times* *Play 20 times*

I'm float - ing down a riv - er.

*** Vocals gradually fade, next 16 meas.

Nice to Know You
Circles
Wish You Were Here
Just a Phase
11am
Blood on the Ground
Mexico
Warning
Echo
Have You Ever
Are You In?
Under My Umbrella
Aqueous Transmission



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